

# American Art News

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NEW YORK, JANUARY 6, 1912.

SINGLE COPIES, TEN CENTS.

## EXHIBITIONS

Calendar of New York Exhibitions. See page 2.

### IN THE GALLERIES.

#### New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.  
Julius Böhrer, 34 West 54 St.—Works of art. Old paintings.  
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects. Choice paintings.  
Canessa Gallery, 479 Fifth Avenue—Antique works of art.  
C. J. Charles, 718 Fifth Avenue—Works of art.  
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.  
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.  
Duveen Brothers, 302 Fifth Avenue—Works of art.  
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.  
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old and modern masters.  
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.  
P. W. French & Co., 142 Madison Avenue—Rare antique tapestries, furniture, embroideries, art objects.  
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.  
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.  
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.  
Holland Gallery, 500 Fifth Ave.—Modern paintings.  
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.  
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.  
Kleinberger Galleries, 12 West 40th St.—Old Masters.  
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.  
Kouchakji Freres, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.  
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.  
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.  
Moulton & Ricketts, 12 West 45 St.—American and foreign paintings. Original etchings.  
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.  
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.  
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.  
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.  
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.  
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.  
The Louis XIV Galleries, 257 Fifth Avenue—Portraits, antique jewelry. Objets d'art.  
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.  
H. Van Slochem, 477 Fifth Avenue—Old Masters.  
H. O. Watson & Co., 16 W. 30 St.—Works of art. Period furniture.  
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

#### Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

#### Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.  
Henry Reinhardt—Old and modern paintings.  
Albert Roullier—Original etchings.

#### Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.  
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfort—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

#### London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.

Dowdeswell & Dowdeswell, Ltd.—Fine old masters.

R. Gutekunst—Original engravings and etchings.

E. M. Hodgkins—Works of art.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.

M. Demotte—Antiques, works of art.

Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.

Hamburger Freres—Works of art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.

Kleinberger Galleries—Old Masters.

Kouchakji Freres—Rakka, Persian and Babylonian pottery.

Reiza Kahn Monif—Persian antiques.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.



MR. GEORGE ADE,  
By Robert W. Grafton.

## GREAT ROUSSEAU SOLD.

Lovers and owners of the works of the Barbizon masters will be interested in the report that the large and famous example of Rousseau, "Le Pecheur," formerly owned by the late M. Periere of Paris and known as "The Periere Rousseau," has been recently sold by a prominent New York art house to Mr. George F. Baker, for, it is further reported, the large sum of \$200,000, the highest figure ever given at public or private sale for a Barbizon canvas.

## MORGAN'S COPTIC MSS.

Mr. J. Pierpont Morgan has recently added to his private collection 57 rare and valuable Coptic Mss., of great interest to scientists. Mr. Morgan's collection of Biblical literature contains six complete books of the Old Testament. These Mss. were found by the Arabs about a year ago in the ruins of the Convent of the Archangel Michael in Egypt.

## HOENTSCHEL OBJECTS SOLD.

It is reported, upon seemingly good authority, that Mr. J. Pierpont Morgan has recently bought, through Seligman & Co., from M. Georges Hoentschel, of Paris, the second part of his collection of art objects, including sculptures, carved ivories and enamels, for, it is said, \$1,000,000. Renaissance art treasures, which formed the first part of this collection, was purchased by Mr. Morgan some years ago, and is now in the Metropolitan Museum.

## OLD PEWTER FOR BROOK CLUB

Mr. Thomas B. Clarke has presented to the Brook Club, 12 pieces of 18th century pewter, some of which bear the crest of the Duke of Rutland. The gift includes two communion flagons of the "Associated Congregation, Coldstream, dated 1769." The pieces formed a part of the collection made by Mr. De Navarro, formerly of New York, an authority on this ware, and are illustrated and described at length in his book on old pewter.

## OLD MASTERS SHOW.

There will open at the Knoedler Galleries, No. 556 Fifth Ave., on or about the middle of next week, Jan. 10-11, a remarkable exhibition of loaned Old Masters from noted private collections. It is understood that the great Masters of the early English School will be especially well represented. A charge will be made for admission, and the resulting proceeds will be donated to some one of the Artists Benefit Associations.

## BUNYAN'S FOX'S MARTYRS.

Bunyan's copy of Fox's Book of Martyrs, owned by the Bedford Library Institute, was recently offered for sale at auction, but the price bid was so small that it was withdrawn. The rumor is again revived that unless the Government comes to the rescue, the famous book will surely go to some rich collector in the United States.

The sale is announced by a local dealer of the portrait of Miss Isabel Angus by Matthew Maris, to a private collector. The effect of the pale face under its mist of soft hair against a cool gray background is mysterious and exquisite.

## RECENT CUSTOMS RULING.

A Boston firm of importers shipped a number of Whistler etchings bound in a volume to England, where the bindings were removed and others put on. The bound volumes were then returned to the importers who claimed that they should enter free as goods of American manufacture. The Customs Officials decided that as the books had been rebound and improved abroad they must come under paragraph 416 of the tariff and must be assessed 25% on the rebindings, or at 40% ad valorem as manufactures of leather. This decision was confirmed by the Board of General Appraisers.

Netherlands Gallery—Old masters.

Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.

Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Selected pictures by Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.

#### Paris.

Canessa Galleries—Antique art works.



### CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Century Club, 7 West 43 St.—Paintings by Carlton T. Chapman to Jan. 11.

City Club, 55 West 44 St.—Illustrations and black and whites.

Cottier Gallery, 3 East 40 St.—Paintings, etc., by Walter Greaves. Open Jan. 11.

Charles Galleries, 718 Fifth Ave.—Spanish arms and armor.

Durand-Ruel Galleries, 5 West 36 St.—Pictures by Albert André to Jan. 27.

Chas. H. Graff, 19 E. 33 St.—Mezzotints in color to Jan. 15.

E. M. Hodgkins, 630 Fifth Ave.—Old English drawings.

Katz Gallery, 103 West 74 St.—Oils by W. J. Quinlan and engravings by Elbridge Kingsley.

Knoedler Galleries, 556 Fifth Ave.—Loan exhibition of Old Masters. Opens about Jan. 10. Paid admission.

Macbeth Gallery, 450 Fifth Ave.—Selected pictures by thirty American artists.

MacDowell Club, 106 West 55 St.—Modern paintings by Americans. Sixth Group. Opens Jan. 11.

Madison Gallery—Pictures by Ernest Lawson to Jan. 13.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 550 Fifth Ave.—Pictures by Willard Metcalf to Jan. 14.

National Academy of Design, 215 West 57 St.—Winter exhibition closes Jan. 7. Admission 50c.

National Arts Club, 119 East 19 St.—Special prize exhibition to Jan. 21.

Photo-Secession Gallery, 291 Fifth Ave.—Photos by Baron A. de Meyer to Jan. 15.

Powell Gallery, 983 Sixth Ave.—Paintings by Paul K. M. Thomas to Jan. 18.

Pratt Institute, 215 Ryerson St., Bklyn.—Paintings by Gardner Symons to Jan. 28.

Public Library Print Room—Loan exhibition of French portrait engravings.

Snedecor Gallery—Oils by J. A. Mohlke.

Union League Club—Paintings and Oriental art. Opens Jan. 11.

#### AUCTION SALES.

Anderson Art Galleries, Madison Ave. and 40 St.—Robert Hoe Library. Second part. Jan. 8-19, 2:30 and 8:15 daily except Saturday and Sunday.

American Art Galleries, 6 East 23 St.—Hermann Schaus collection, Jan. 18 at 8:15 P. M.

Plaza Hotel (Ballroom)—Admission by card. Hermann Schaus collection. Jan. 15-17 at 8:15 P. M. Mr. Thos. E. Kirby, auctioneer.

#### EXHIBITIONS NOW ON.

##### Metcalf at Montross's.

Willard L. Metcalf, that able technician and accurate painter of nature, is showing at the Montross Galleries, 550 Fifth Ave., through Jan. 13, fourteen recent canvases, all faithful transcriptions of Summer, Autumn and Winter in the Cornish Hills of New Hampshire. That the artist possesses rare ability in the interpretation of nature's varying moods and colors, is well evidenced in the display, which has a high and uniform technical quality. But in many instances these landscapes are to the writer more intellectually than sympathetically painted and leave the observer cold.

In "The Red Oak," in which a range of hills, rhythmic in line, is deftly painted, there are good distance and color charm. "Flickering Sunbeams" fairly rings with the fresh greens of early Summer, reflected in a cooling stream. In this canvas the artist is at his best, poetical and true.

"Le Sillon" is ably composed, with good values and is well lit. The "Hush of Winter" with flatly painted snow and contrasting browns of foliage is clever. In "Blow Me Down" the artist seems to run the gamut of color, and here again a sense of poetry overbalances the cold deliberation paramount in "Green Idleness" in which a commonplace subject is too carefully treated.

"Spring Afternoon—Central Park," with good atmospheric qualities, has exquisite purple tones and dreamy atmosphere, and there is depth of color in "Midsummer Shadows."

The exhibition has a high intellectual flavor and evidences rare technical knowledge, but notwithstanding unusually able and clever craftsmanship many canvases are overworked.

L. Merrick.

##### Prize Show at Arts Club.

More than fifty members of the National Arts Club are represented in the dignified exhibition which opened in the club galleries, 119 West 19 St., on Wednesday, to continue through Jan. 21. The \$1,000 purchase prize was awarded Gardner Symons for his "Sun's Glow and Rising Moon," an airy, broadly conceived and boldly painted landscape. The jury comprised Edwin H. Blashfield, John W. Alexander, Francis C. Jones, William T. Evans, F. S. Lamb, J. N. Laurvik and G. F. Brewster.

Among the most noteworthy canvases are two clear-aired, beautifully-colored landscapes by Cullen Yates, "The Last Snow" and "Near Shawnee, Pa.," which may be numbered among the best works of this talented painter. There is a good example by F. Ballard Williams, "Cornwall Hills," and two fine portraits by Homer Boss. Frederick J. Waugh's "Heavy Surf Under Fog" is not to his usual work. Luis Mora's "Preparation for the Party" is excellent but its beauty is somewhat marred by its close proximity to Albert Sterner's offensively naked nude. Guy C. Wiggins' "Wind and Snow, N. Y.," is a faithful rendition. Alethea Hill Platt is represented by two good examples of which "Old English Inn by Moonlight" is especially fine.

Other artists represented are Birge Harrison, Herman Dudley Murphy, Gifford and Reynolds Beal, Robert Vonnoh, Clara W. Parrish, Henry W. Parton, Ben. Foster, D. Putnam Brinley, Ella Condie Lamb, Robert H. Nisbit, Bolton Brown, Clara T. MacChesney, William H. Funk, who shows an unusually fine portrait of Mr. John McKinnon, Charles Vezin, Ernest L. Ipsen, with a strong example, "A Non-Union Man," E. M. Scott, Rhoda Holmes Nichols and Harriet S. Phillips.

##### Thomas at Powell's.

An exhibition of 31 canvases by Paul K. Thomas opened at the Powell Galleries, No. 983 Sixth Ave., Jan. 4, to continue through Jan. 18. The display includes portraits, landscapes and marines, and in the latter the artist excels. "Choppy Sea" is full of motion and is good in color values, and "The Wake" is truthful and has good atmospheric qualities. There are tenderness and poetry in "The Marsh Meadow." "La Russe" is an interesting and well-modeled head, a portrait of a man shows strong character and has good flesh tones. Several small French and Italian scenes are attractive.

##### Landscapes by Lawson.

Eighteen recent paintings by Ernest Lawson are on view at the Madison Gallery through Jan. 13. The artist is to be congratulated on his selection of subjects in this display and the result is an agreeable array of clever and important canvases. As one enters the gallery "Gray Day—Summer," a good composition, even though a bit crowded, greets the eye. "Near Spuyten Duyvil," although it has good outdoor feeling and sunshine is a little glaring in color, and "Harlem River Early Morning," another of the larger canvases, has good color values and is an able composition.

##### "Group" Display at Macbeth's.

The first artists' "group" exhibition of the season at the Macbeth Gallery opened on Wednesday, to continue through Jan. 16. Thirty representative examples of the better known American painters make up the display, which is unusually interesting, in that it enables the visitor to contrast and compare the work of the artists. Emil Carlsen has an ably painted tonal "Wood Interior," Arthur B. Davies one of his typical nudes, "Spending the Summer;" Charles M. Dewey a warm toned and remarkably well lit "Sunset;" William Paxton's clever figure work, "The Housemaid," is familiar, but always welcome, and Guy Wiggins' also familiar, picturesquely and faithful "Madison Square" well holds its place among the works by older men. Further mention will be made next week.

##### Quinlan at Katz's.

Will J. Quinlan is showing a group of twenty-nine canvases at the Katz Galleries, 103 West 74 St., through Jan. 13. Among the younger painters this artist holds a prominent place. He is a colorist and knows how to present his subjects in a truthful and reserved manner. In "On the Porch—Moonlight" he shows an interesting composition well lit; "November Forest" has rich color; "Wistaria," a flower piece, is a charming arrangement; "End of November Day" is an agreeably poetic canvas, and "Apple Blossoms" shows poetry and tenderness.

His marines are less impressive, and lack the inspiration observed in his landscapes. Among the most interesting are "Potters Dock, Noank, Conn.," "Low Tide" (Black Head), and "The Surging Waters."

At these galleries there is also shown a group of engravings by Elbridge Kingsley. They include drawings after Eastman Johnson, D. W. Tryon, J. Francis Murphy and Daubigny and others. "The Flying Dutchman," by Albert P. Ryder, is one of the best examples, and all are ably and sympathetically rendered.

##### André at Durand-Ruel's.

Twenty-two oils by Albert André are on exhibition at the Durand-Ruel Galleries, No. 5 West 36 St., through Jan. 27. The artist, some of whose work has been shown at these galleries from time to time, is a follower of the Giverny School, and is especially skillful in his renditions of still life and interiors with figures. He paints broadly, sometimes in massed color and has a bright and gay palette. Especially good in the present display are the "Vue de Cannel" (1903) sunny and bright, the charming and able still life, "Fleurs et Statuette" (1908), the lovely landscape, well lit, "Le Fenêtre Ouverte" (1911), the equally charming and bright "Parc Montsouris" (1899), the bright and airy "Petite Plage" (1902) and the faithful feeling "Intérieur—Femme Lisant" (1907).

The long panel "Maternité" (1893), very rich and warm in color, suggests Puvis de Chavannes in composition and Renoir in color. The largest canvas, "Le Jardin des Tuileries" (1905),

while true to the locality, and full of air and sunlight, is somewhat hard and metallic in color. André is an unusually well equipped, versatile and facile painter, and the display will interest greatly all lovers of the Giverny masters and their followers.

#### CHICAGO.

After the pageant of all nations closed New Year's day, at the Institute, the 150 portraits shown were arranged as a special exhibition, for the benefit of the Passavant Hospital. This exhibition is one of unusual importance and includes 86 oils and a number of miniatures. Harrington Mann, the English artist, has two portraits, one of Mrs. John Alden Carpenter and another of Mrs. Francis Howard. Sorolla is represented by three portraits; and Whistler's "Miss Woakes," is also shown. Among other artists represented are: Richard E. Miller, Ben Ali Haggin, August Franzen, Gari Melchers, Joseph de Camp, Mary Cassatt, Adelaide Cole Chase, Charles W. Hawthorne, Mary Foote, Ernest L. Ipsen, Howard G. Cushing, Albert Sterner, Joseph Lindon Smith and Martha S. Baker.

An exhibition of works by members of the Société Nouvelle, of Paris, recently held in Buffalo, and the paintings, drawings and lithographs of William Rothenstein opened at the Institute Jan. 4.

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SAMPLE PAGES ON REQUEST

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## EXHIBITION CALENDAR FOR ARTISTS

<b>ARCHITECTURAL LEAGUE OF NEW YORK, 215 West 57 St.</b>	
Exhibits received .....	Jan. 11 and 12
Opening of exhibition .....	Jan. 28
Closing of exhibition .....	Feb. 17
<b>PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, Pa.</b>	
107th annual exhibition.	
Works received until .....	Jan. 15
Opening of exhibition .....	Feb. 4
Closing of exhibition .....	Mar. 24
<b>CONNECTICUT ACADEMY OF FINE ARTS, Hartford, Conn.</b>	
Entry blanks sent to Secretary, P. O. Box 46, before .....	Jan. 8
Exhibits (from other cities) should be addressed to Wiley & Son, Hartford, to be received before .....	Jan. 8
Opening of exhibition .....	Jan. 15
Closing of exhibition .....	Jan. 29

## IN AND OUT THE STUDIOS

An exhibition of recent works by Carlton T. Chapman opened at the Century Club, 7 West 43 St., on Wednesday to continue through Jan. 11. Notice will be made next week.

Albert Groll's large and strong landscape, "California Redwoods," has been purchased by Mr. August Lewis of this city and presented to the Brooklyn Institute. The canvas now hangs in the large gallery of the Institute.

The Pennsylvania Academy has conferred upon Robert Vonnob the honor of purchasing for its Gallery of National Portraiture, the artist's portrait of himself. Mr. Vonnob was an instructor in the Academy Schools, 1891-96, and his high rank among American painters is widely and well recognized.

F. Pausas, who has spent seven months in Spain painting landscapes, has returned to his studio, 253 West 42 St., where the works can be seen.

Miss Gwendolyn Clarke, a daughter of the late Sir Caspar Purdon Clarke, was married in this city, Jan. 2, to Mr. Kinnaid Tod, a young Scotchman, resident in Boston. After a wedding trip to Europe the couple will live in Boston.

Robert Reid has recently taken the spacious studio on the top floor of the Windsor Arcade, formerly occupied by Robert Astor Chanler.

The Paris Academy of Fine Arts has elected Paul Wayland Bartlett, the New York sculptor, its foreign correspondent.

Salvatore Buemi, an Italian sculptor, arrived on Wednesday en route to Havana, where he is to superintend the erection of his monument of "The Spirit of Cuba."

Signor Tamburini, the well-known Italian painter, arrived on Wednesday to execute several portrait commissions here.

The portrait of George Ade, reproduced on first page was painted by Robert W. Grafton, an Indiana artist, who has recently been attracting attention in his state by his portraits of his Hoosier confrères. The portrait was painted at Mr. Ade's country-place, "Hazelden," and the brush work is strong and bold, the color clear and the textures well rendered. Color note of vivacity is added by the small blue jar on the mantel-shelf. Mr. Grafton is a product of native and foreign schools. He studied in Paris for several years and exhibited abroad. He is a member of the Society of Chicago Artists.

Louis Vaillant, who spent several months abroad, has returned to his studio, 152 West 55 St., where he is at work upon designs for a series of nine stained glass windows for the Ethical Culture Building, 64 St. and Central Park West.

Roswell M. Shurtleff is busy at his studio, 44 West 22 St., completing wood interiors begun near his studio in the Adirondacks during the past summer and late autumn. Among the most important and interesting works, however, from the colorful brush of this able artist are his "Mystic Forest" and "A Woodland Glade" at the present Academy display where they have been well placed and have excited an unusual amount of praise.



WOMEN AT THE FOUNTAIN.

By George Fuller.

At the Knoedler Galleries.

## AN EARLY FULLER.

The illustration on this page is of an early picture by George Fuller entitled "Women at the Fountain" now at the Knoedler Galleries, No. 556 Fifth Ave. The canvas was exhibited in the Memorial exhibition of Fuller's works at the Boston Museum in 1884, and is also mentioned in "Artists of the 19th Century" which quotes from the "Art Journal" of July, 1877, as follows: "The canvas representing some women washing at a trough, shaded by wide-spread trees, is full of delicacy and pleasant suggestiveness." It is rarely that so interesting an early example of so noted an American painter comes on the market.

## Arts Club New Year's.

The National Arts Club Dec. 31 held its first old time New Year's celebration since the death of its former president, Spencer Trask, in 1909. Club members and their guests, numbering 260 persons, were present. The clubhouse was decorated for the occasion. From 9 to 11 there was a concert, and supper was served at 11, and thereafter followed the club's New Year's observance.

## MACDOWELL CLUB DISPLAYS.

The next and sixth "Group" exhibition at the MacDowell Club will open Thursday next, Jan. 11, to continue through Jan. 23, and will be composed of pictures by Paul Cornoyer, W. J. Mulhaupt, A. V. Tack, Warren B. Davis, Hobart Nichols, A. Powell, Everett L. Warner, Clark G. Voorhees and W. Otis Swett.

The seventh "group" display will run from Jan. 26-Feb. 6, and will be of works by W. J. Glackens, Everett Shinn, George P. Luks, Ernest Lawson, M. Prendergast, Elmer Schofield and J. W. Preston.

## W. H. FOX HONORED.

The King of Italy has decorated Mr. William H. Fox of Philadelphia with the insignia of the Order of the Crown of Italy, of which he becomes Commander for his services as secretary of the American Exhibit at the International Art Exposition.

Kenyon Cox is at work upon designs for mosaics for the dome of the Wisconsin State Capitol at Madison, Wis. George B. Post is the architect.

## A MILLET PORTRAIT.

At the Louis XIV galleries, 257 Fifth Ave., there is now on exhibition a portrait in oil, reproduced on this page, of Valmont, a well-known French

M. VALMONT,  
By J. F. Millet.

attorney, by Jean François Millet, and also a unique collection of jades, old brocades, tapestries, antique jewelry and rare curios.

This portrait was said to have been painted by Millet at Cherbourg in recognition of M. Valmont's legal services and as payment for winning a law suit for the artist. It was afterwards sold by Valmont's heir.

## Dodson Paintings Sold.

Two paintings by Sarah Ball Dodson, "Psyche Carried Away by Zephyrs," and "Study of Blues and Greens, Sunlight under Trees-Cuckfield," from the exhibition of her works which closed Saturday last at the American Art Galleries, were presented to the Boston Museum of Art and to the Cincinnati Art Museum respectively. Two other canvases, "Declaration of Independence" and the unfinished portrait of a lady, were sold.

## MONTCLAIR (N. J.)

Through the efforts and generosity of Mr. William T. Evans, Mrs. Henry Lang and others, the city of Montclair is to have an art museum. The Municipal Art Association has adopted definite plans, prepared by a New York architect, for the new museum building.

As previously announced in the *Art News*, a movement has been started here to preserve the studio of the late George Inness. The property, on which the studio stands, has been sold to a realty firm which is developing it for residential purposes.

## WINTER ACADEMY SALES.

Sales during the past week at the Academy were Howard Russell Butler's "Moon Breaking Through Scattered Clouds," J. G. Brown's "Music Hath No Charms," P. W. Munsey's "Iolande," and F. S. Church's "St. Cecilia." A number of other sales are still pending.

An exhibition of paintings by Gardner Symons will open at Pratt Institute, Brooklyn, on Jan. 8 to continue through Jan. 28 after which they will be shown at the Vose Galleries in Boston, from Feb. 5 to 20, and later at the Corcoran Gallery, Washington, from March 5 to 20.

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## PARIS.

American Art Students' Club . . . 4 Rue de Chevreuse  
Brooklyn Daily Eagle . . . 53 Rue Cambon  
Morgan, Harjes & Cie . . . 31 Boul. Haussmann  
American Express Co. . . . 11 Rue Scribe  
Cercle Militaire . . . 49 Avenue de l'Opera  
Crédit Lyonnais . . . 21 Boul. des Italiens  
Comptoir National d'Escompte . . . 2 Place de l'Opera  
Munroe et Cie. . . . 7 Rue Scribe  
Chicago Daily News . . . Place de l'Opera  
Thomas Cook & Son . . . Place de l'Opera  
Students' Hotel . . . 93 Boul. St. Michel  
Lucien Lefebvre-Poinet . . . 2 Rue Brea

## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale  
of art works of all kinds, pictures, sculptures, fur-  
niture, bibelots, etc., will be given at the office of  
the American Art News, and also counsel as to the  
value of art works and the obtaining of the best  
"expert" opinion on the same. For these services  
a nominal fee will be charged. Persons having art  
works and desirous of disposing or obtaining an idea  
of their value, will find our service on these lines  
a saving of time, and, in many instances, of un-  
necessary expense. It guarantees that any opinion  
given will be so given without regard to personal or  
commercial motives.

## NEW YEAR'S EFFERVESCENCE.

The "Fine Arts Journal" of Chicago in  
its "Announcement for 1912," makes  
the following statement: "This publica-  
tion is the only art magazine published in  
America today that stands absolutely for  
the advancement of American art, the  
only one that is wholly representative of  
American ideals, edited by American  
brains and published by an American en-  
terprise."

This surprising announcement, which  
we can only assume is a product of that  
self-sufficiency, characteristic of the well  
named "Windy City," and perhaps a  
burst of New Year's enthusiasm—is not  
justified by the facts.

The American Art News Company,  
which publishes this journal, is absolutely  
an American enterprise. The *American  
Art News* stands absolutely for the ad-  
vancement of American art and is pub-  
lished by American brains (although we  
never heard of brains "publishing" be-  
fore).

We would add that while we are not  
responsible for that excellent monthly art  
magazine, "Arts and Progress," pub-  
lished by and the organ of the American  
Federation of Fine Arts in Washing-  
ton, we should say that it "stands abso-  
lutely for American art," is "published

by an American enterprise" and "edited  
by American brains."

Surely the "Fine Arts Journal" does  
not mean to intimate that the publishers  
and editors of the *American Art News*  
and "Art and Progress" are not Ameri-  
cans. How about its fellow townsman,  
Mr. Hutchinson, president of the Fine  
Arts Federation, and indirectly publisher  
of "Art and Progress"?

Better modify that announcement, Mr.  
Campbell.

## ALEXANDER'S CRITICISMS.

John W. Alexander, President of the  
National Academy of Design, in a two  
column and a half interview in the  
"Evening Post" of Dec. 30, in which he  
argues against the efforts to bring to New  
York the interesting and important col-  
lection of pictures and sculptures by  
the members of the Société Nouvelle  
of Paris, organized by Miss Cornelia  
Sage, of the Albright Galleries, of Buf-  
falo, recently shown in those galleries,  
and now on exhibition at the Art In-  
stitute in Chicago; takes this journal  
and its editor to task in a kindly man-  
ner. He first argues against our re-  
cent suggestion that the new gallery of  
the McDowell Club, in New York,  
"might well be opened to works ex-  
emplifying the art movements in Eu-  
rope of the time, and especially to  
those of the Société Nouvelle;" ad-  
versely criticises our "speaking rather  
slightly of the McDowell Club's  
present holding of a series of displays  
of the works of art students," and  
finally complains of what he calls "a  
slap-dash statement, made by the  
editor of this journal, regarding the  
composition of a portrait by Irving  
Wiles in the present Winter Academy  
exhibition."

While this journal and its editor are  
complimented, rather than offended in  
any way, by Mr. Alexander's friendly  
scolding, and appreciate the "wounds  
of a friend," we venture to suggest, in  
mild and friendly protest, that the ge-  
nial Academy President, in his evi-  
dent forgetfulness of the statements of  
the MacDowell Club's advance circular,  
anent its "group" exhibition, and  
his equally evident ignorance of the  
limitations of journalism and the  
printer's art, has himself indulged in  
"slap-dash" criticism.

The McDowell circular said nothing  
as to its series of group exhibitions being  
intended to exploit the work of art stu-  
dents, while the art public, from the first  
two-group exhibitions of the present sea-  
son, which were organized and participat-  
ed in by some of our strongest painters,  
certainly gained the impression that the  
succeeding exhibitions were to be of the  
same character. The next two-group dis-  
plays are again to be of the work of well-  
known painters. Was our criticism,  
therefore, unjust? Was our sugges-  
tion, certainly kindly meant, that the  
Club might, in the interests of the art  
public, and as an independent organi-  
zation, give the said art public an op-  
portunity to study the latest art devel-  
opments in Europe, out of the way?

The "Slap-Dash statement," in a  
first hasty review of the Winter Acad-  
emy made by the editor of this journal,  
as to a similarity of composition be-  
tween Irving Wiles' double portrait of  
two girls in the present Winter Acad-  
emy and another double portrait of two  
young women by William M. Chase,

with similar title, and painted some  
years ago, was fully and "candidly"  
explained, as Mr. Alexander admits, in  
a later issue of this journal. It was due  
to the physical and technical limita-  
tions of journalism, with which Mr.  
Alexander is evidently not familiar. If  
he were, we venture to assert, he would  
not have uttered this criticism. The  
Wiles portrait had been much talked of  
before the opening of the Academy  
display, and it was necessary from the  
journalistic news standpoint to men-  
tion it, even in a first review.

We do not quite follow or under-  
stand Mr. Alexander's evident wish to  
discourage efforts to bring the Société  
Nouvelle exhibition to New York. He  
is himself a member of that Society,  
and we must reiterate our opinion that  
New York should see its exhibition.  
We still firmly believe that a suitable  
place can be found in which to hold it  
in this metropolis, even if the Mc-  
Dowell Club gallery, Metropolitan Mu-  
seum and Fine Arts Galleries are un-  
available.

## DR. BODE'S IMPRESSIONS.

The current number of the Berlin  
publication, "Die Woche," contains the  
first of Dr. Wilhelm Bode's promised  
series of articles on his impressions  
gained during his recent visit to this  
country of the private collections of  
pictures and art objects here. The ar-  
ticle which is copyrighted, is extremely  
long and discursive, and is really an ex-  
pansion of the interview which the es-  
teemed director of the Berlin Museum  
gave to the editor of the *American Art  
News* shortly before his recent de-  
parture for Europe, and which was pub-  
lished in the *Art News* of Nov. 25th  
last. The second article from the  
doctor's pen is to appear in "Die  
Woche" today.

The significant utterances of Dr.  
Bode in this long article are few. He  
says that there are more spurious and  
bad pictures in Europe than in Ameri-  
ca; states that American collectors are  
"skillful business people in their acqui-  
sition of art works, that they know  
they have seen and studied too  
little of art to be fitted to acquire ex-  
pensive works on their own judgment,  
and are therefore ready to pay three and  
four times as much as Europeans for  
acknowledged masterpieces from the  
best collections, expertised by the most  
trustworthy dealers of the highest stand-  
ing." He explains that from this pre-  
mise it is easy to understand why the  
Kann pictures of Paris, the Hainauer,  
and Oppenheim art treasures of Ger-  
many and the Cattaneo Van Dycks of  
Genoa have come to America, while he  
also says that "the calamity of the  
English landed proprietors" means that  
they have lost to America, and will lose  
more, of their art belongings.

Dr. Bode acknowledges that the "full  
measure of art works, their variety,  
quality and skillful arrangement, as  
also the number of collectors, absolute-  
ly overwhelmed him, during his recent  
visit here, after an absence of 18 years."  
He repeats the list of American col-  
lectors whose possessions surprised  
him, which he gave to the *Art News*,  
and adds the names of Mrs. Quincy  
Shaw of Boston, Mrs. Emery of Cin-  
cinnati, and Miss Hanna of Cleveland,  
of Messrs. George Gould, Borden,  
Senff, Blumenthal, Schwab, Lehman,  
and Mrs. Simpson of New York, Mr.  
Eastman of Rochester, N. Y., Mr. Ry-  
erson of Chicago, and Mr. Theodore  
Davis of Newport, R. I. He calls at-  
tention to the general erroneous im-  
pression in Europe that the collections

of these and other art buyers are limi-  
ted to pictures, and says that they in-  
clude tapestries, Persian and Babylo-  
nian antiquities and potteries. Oriental  
porcelains and antiques of all kinds and  
descriptions. He notes the interest in  
the Barbizons and the French Impres-  
sionists, and that "Mrs. Quincy Shaw  
alone possesses 50 or more examples of  
Millet, Mrs. H. O. Havemeyer as many  
of Degas' pastelles and Mrs. Potter  
Palmer even more of Monet's oils. The  
number of fine examples of the early  
English masters owned by Messrs.  
Widener, Johnson, Frick, Taft, Clark,  
and Mmes. Havemeyer, Emery, Simp-  
son and others," he says, "cannot be  
paralleled on the continent."

He runs over the list of great Rem-  
brandts among the eighty undoubted  
examples here, the great Van Dycks  
of Mr. Widener and others, alludes to  
the Rubens' portrait of Lord Arundel,  
owned by Mrs. Gardner, to Mr. Fleit-  
mann's Jordaens, Messrs. Altman's,  
Morgan's Taft's, Kahn's and Mmes.  
Huntington, and Emery's Franz  
Halses, to the examples of Hobbema,  
Cuyp, de Hoogh, Van Ostade, van der  
Meer, Jan Steen Ruysdael, etc., in Mrs.  
Havemeyer's, and Messrs. Altman's,  
Widener's, Johnson's, Frick's and Taft's  
collections, and runs over the great  
early Italian and Flemish pictures  
owned by these collectors, as well as  
by Mr. W. K. Vanderbilt and others.  
He pays a high compliment to Mr.  
Archer Huntington's Spanish pictures.

In art objects Dr. Bode declares the  
collections of Mr. Morgan and Mrs.  
Shaw in marble and terra cotta busts  
and Renaissance sculptures are the  
richest, although Mr. Altman has some  
beautiful marbles, as well as Mr. Wi-  
dener, and Mr. Thomas F. Ryan. Mr.  
Stanley Mortimer, he says, has some  
fine French and German mediæval  
sculptures, and Messrs. Taft, of Cincin-  
nati, Kahn and Blumenthal, some fine  
Della Robbias. Mr. Morgan, Dr. Bode  
declares, has "the richest and most re-  
markable private collection of Italian  
small bronzes, as well as a number of  
large bronzes," and Mr. Widener and  
Mr. Altman have also some fine  
bronzes. Dr. Bode makes an allusion  
to Mrs. John W. Simpson's choice col-  
lection of early French pictures, nota-  
bly examples of Chardin, and Fragonard,  
to Mr. Johnson's Chardins, and the  
sculptures by Houdon, Falconet and  
Clodion belonging to Mr. Altman, and  
says that "in Oriental porcelains and  
other Asiatic art works, American excel  
European collections," and that the  
"old Chinese collection of Mr. Freer of  
Detroit is the finest in the world."

He alludes to the collection of old  
Oriental carpets owned by Mr. Will-  
iams of Morristown, N. J., and con-  
cludes as follows:

"Such collections as those of Messrs.  
Freer, Williams and Johnson, and of  
Mmes. Gardner, Quincy A. Shaw, and  
others, contradict the wholly perverted  
notion that Americans collect only from  
snobbish motives, only from vanity,  
seeking to overbid each other in the  
matter of price. This may in one case  
or another have given the first impulse  
—as with us in Europe—but with the  
collecting they have become by degrees  
enthusiasts for art and have attained to  
an almost childlike joy in their treas-  
ures such as we blasé Europeans can  
hardly know.

"As the Americans, almost without  
exception, are under the conviction that  
one day their collections will pass to  
the public galleries in the form of be-  
quests, their ambition to erect in this  
way a *monumentum aere perennius* is  
indeed of the noblest, and we Euro-  
peans have every reason to envy it in  
them."



## LONDON LETTER.

London, Dec. 26, 1911.

The Winter Academy Exhibition at Burlington House, to open Dec. 30, will be the largest and most varied loan collection for many years. The Grafton Gallery show will be easily surpassed.

Twenty-two of Reynolds' portraits and subject pictures are in the first room. The second room is divided between Italian primitives and Dutch and Flemish masters.

There will be a fine display of Titians, Tintoretos and Bordones and equally fine examples of Gainsborough, Lawrence, Turner, Hogarth and Romney. Portraits and landscapes from the best private collections fill two other galleries.

In the central hall and three large galleries will be a complete memorial exhibition of the work of Edwin A. Abbey. The Holy Grail panels for the Boston Public Library and the panels for the Harrisburg Capitol will be represented only by sketches, but there will be four hundred black and white drawings illustrating Goldsmith's "Deserted Village," the same author's play, "She Stoops to Conquer" (these having been first given to the world in 1887), illustrations to a volume entitled "Old Songs" (1889) and illustrations of a number of Shakespeare's plays. All of these are loaned by Mrs. Abbey.

The coronation picture from Buckingham Palace, painted in 1902, will have a position, and nearly all Abbey's best known oils from private and public collections will be shown, among them "The Pavane," from Mr. Whitelaw Reid's New York house, "Richard, Duke of Gloster, and the Lady Anne," exhibited in 1896, and "Lear and Cordelia," from Mrs. Michie's collection; "The Trial of Queen Katherine," from Senator Clark's collection, and the play scene from "Hamlet."

The following pictures have lately been added to the National Gallery of British Art, Millbank: "A lady with a bird-cage," by W. H. Deverell, hung in Room XIX., bought from the Mackereel Fund. "A View of Jerusalem," by Edward Dighton, presented by Lady Scott, Miss E. Hill and Canon Sheppard. "The Milkmaid," by Sir John E. Millais, hung in Room XVI., lent Mr. John P. Heseltine.

It was anticipated in "The Times" recently that the picture by Walter Howell Deverell, now being shown with the Pre-Raphaelite collection from Birmingham at the Tate Gallery, would be acquired for the permanent collection at Millbank. This picture was formerly in the possession of Sir Edward Burne-Jones, and was exhibited at Whitechapel in 1905, and again at the recent exhibition of works by Ford Madox Brown and the Pre-Raphaelites in Manchester. It is on canvas, 2 ft. 11 in. high by 1 ft. 10½ in. wide. Deverell, who was born in 1828 and died in 1854, was an artist of great promise. He was a friend of Rossetti, and was semi-elected a member of the Pre-Raphaelite Brotherhood upon the resignation of James Collinson. He exhibited four pictures only in the Royal Academy between 1847 and 1853. It was Deverell who introduced Rossetti to Miss Siddal, who was sitting to him at the time for the head of *Viola* in his picture "Scene from Twelfth Night."

In Messrs. Puttick & Simpson's recent sale of the Lowestoft porcelain of Dr. Horace Jeaffreson were a marriage coffee cup and saucer, inscribed "M. and E. Calder, Norwich, 1796," which made £18 18s. (Hare); a milk jug painted with flowers, 1794, £18 18s. (Levine); a toy tea service, £14 14s. (Levine); a pair of oval dishes in the manner of Chinese powder-blue, £13 2s. 6d.

(Law); a tea service, zigzag pattern, 24 pieces, £48 6s. (Harding); a pair of basins, 7¾ in. in diameter, £21 1s. (Levine), and a rare marriage mug, inscribed "Joseph and Margne Pennyfeather, April, 1770," 5½ in. high, £44 2s. (Levine).

The history of the Quentin Matsy's "Adoration of the Magi," recently acquired by the Metropolitan Museum, from the Dowdeswell Galleries, is most interesting. It belonged to King Louis Philippe when first known to collectors and then passed successively through the Orleans Collection, that of Mr. Hughes of Kimmel Castle, Wales, and those of Rodolph Kann and Dowdeswell & Dowdeswell, London.

The high prices paid at Christie's Dec. 16 for Lawrence's portrait of Mrs. Baring and for another portrait by the master of the Holzhausen portraits, indicate the increasing value collectors are attaching to early works by primitives of all nations. The prices of primitive works by early French and German painters have steadily risen of recent years, and it is quite evident that they are going to rise much higher. Several shrewd collectors are now actively searching out primitive pre-Holbein English portraits and some sensational prices for works of this period may be expected before long.

Meanwhile, 18th century British paintings maintain their value and the lesser known masters are daily becoming more appreciated. Proof of this statement was forthcoming at Christie's when Daniel Gardner's portrait of Miss Eliabeth Howard made £2,310, ten times the price this picture would have fetched fifty years ago. In this connection it is worth mentioning that in the exhibition of English 18th century portraits, organized by "Gil Blas" of Paris in aid of the *Liberté* victims, much admiration has been expressed for the portraits by the Rev. Peters whose works are still obtainable for comparatively moderate sums. The extraordinary modernity of the portraits by George Chinnery has also aroused enthusiasm at Paris, where there is also shown a remarkable and little known picture by Reynolds of "A Painter's Studio," painted at Rome in 1752.

Mr. Walter Crane has been invited to paint his own portrait for the Uffizi Gallery at Florence.

At Messrs. Dowdeswell's Galleries, where there is still on view the important collection of drawings by old masters to which I have already referred, there was opened this week an exhibition of paintings of Savoy by Miss Estella Canziani, who boldly handles bright colors to get her dazzling sun effects and is especially happy in her paintings of gardens.

Further triumphs for the new movement here are the purchases made for the Liverpool Walker Art Gallery of an impressionist oil painting by Henri Le Sidaner, and water-colors by A. W. Rich and Joseph Southall.

## RUSSIAN PAINTER COMING.

A special St. Petersburg cable to the New York World states that W. W. Masurowski, the celebrated Russian painter of battle scenes, is going to the United States soon to paint a series of episodes of the Revolution, the civil war and the Spanish-American war. It is said by his friends that the invitation was extended by some gentlemen of wealth at the suggestion of President Taft, who saw several of Masurowski's best paintings when in Russia a few years ago.

## PARIS LETTER.

Paris, Dec. 26, 1911.

The most important exhibition now on here is one of the eighteenth century English pictures and miniatures organized by the "Gil Blas" in aid of the victims of the ill-fated *La Liberté*. Mr. Hodgkins has lent a grand Gainsborough: "Dr. Charleston," and a collection of miniatures by Cosway, representing the members of the family of George III. M. Sedelmeyer lends the Beechey that he bought from Mr. Rodman P. Wanamaker; Messrs. Gimpel & Wildenstein, a family group by Raeburn, and Mr. Fairfax-Murray two water-colors by Turner; while other noteworthy exhibits are those lent by Messrs. Frank Sabin, Max Rothschild and Neville Cooper, the well-known London experts, the Sackville Gallery, Mr. Robert Dell, Comtesse de la Béraudière, Baron Henri de Rothschild, M. de Blives, Messrs. Jules Porgès, Sée, May, and Joseph Reinach, all Parisian collectors.

A picture much admired is a portrait of Colonel Mellersh by the American, J. S. Copley—so often, like West, erroneously merged in the English School. Talking about Copley: Parisian art lovers and friends of the Liverpool family wonder at the decision of the trustees of the London National Art Gallery to banish the famous "Death of the Earl of Chatham," to the House of Lords.

The next annual summer show at Bagatelle will be a retrospective of "La Danse." What a charming subject!

## Auction Sales.

Mr. Burrage of Boston was the purchaser at more than \$20,000 of the Georges de la Bouglise collection of 500 specimens of gold ore and stones. A recent important sale of books—that of Henri Bordes—brought a total of over \$50,000. A Plutarch edition of 1567 of Vascusan in six volumes, with signature of Racine, once owned by Louis XIV., went to Mr. Durel for \$740, and the same buyer for the works of Molière (1734), with Boucher engravings and 56 old and modern original drawings, paid \$1,700.

Mme. Edouard André was the chief buyer at the recent Henri Haro picture sale, beating courageously her professional opponents and doing so judiciously. For \$4,660 she obtained a Venetian fifteenth century portrait believed to be that of Perugino. She paid \$2,120 for one of Philippe le Bon, duke of Burgundy, a fine work of the French school of the fifteenth century; and of the same school she secured at \$2,140 two panels representing Donors and a fifteenth century Florentine Virgin and child at \$1,600. M. Saint paid \$5,000 for a portrait of Marie-Antoinette originally in the Tripiet Lefranc Collection.

At the sale of the collections of the late Dr. Wintrebert of Lillie, composed chiefly of carvings, china and porcelains, the total came to \$40,000. An important wooden statue (Mary of Savoy) fetched (with the costs) above \$10,000, and was bought by M. Jacques Seligmann against Mr. Goldschmidt. He also bought the statue of Philippe le Beau for \$5,000.

On Dec. 22-23 the sale of the first portion of the Besselière Collection, an important group of old silk, Koptic fabrics with animal patterns, also fifteenth and sixteenth century velvets, took place.

I can announce for 1912 the big sale of the Dolfus Collection, which will be an event of the season. I also know now that Mme. Roussel has decided to sell her wonderful eighteenth century pictures, china and art works, as well as her modern pictures.

M. Jacques Doucet, the founder of that great institution for art students, the Library of Art and Archeology, has decided to part with his eighteenth century pastels and drawings, and his collection

of furniture and art works. This promises to rival the Doistau and Cronier sales.

## From the Studios.

After Ziem, now disappears Tony Robert Fleury, the pupil of Paul Delaroche, who had been for several years president of the Société des Artistes Français. He was 74 years old. Though not "Prix de Rome," he benefited by all the advantages (?) of the Villa Medici, his father being its director.

At the National School of Fine Arts the jury of architecture has given its prize known as "Concours of the American Architects," to Mr. Boille, pupil of Victor Laloux, for his "Decoration of an Island." This prize was founded by United States architects, old pupils of the French schools.

## What the Collectors Are Doing.

The executors of the late Comtesse de Noailles, granddaughter of Mrs. Baring, of banking fame, are rejoicing at the extraordinarily high price—8,000 gs.—paid by Mr. Asher Wertheimer for the group, of the Baring family, by Lawrence, belonging to that French estate.

I have reason to believe that the recent purchases at 2,050 guineas by Messrs. Muller of Amsterdam, of the portrait of a mediaeval gentleman holding a medallion of St. George in his left hand, the work of that rare painter known as the "Master of the Holzhausen Portraits," is a commission executed for Mr. J. G. Johnson of Philadelphia.

M. Jean Guiffrey, curator of pictures of the Boston Museum, has arrived here and is much run after by all the would-be sellers of art works to his museum.

There is some talk again anent the transforming of the administration of fine arts, at present a branch of the Education Department, into a separate ministry. Many people consider that a better change would be the substitution of a permanent director of fine arts, who would not be a politician, for the Under Secretary of State.

General satisfaction is expressed at the final, so long awaited decision of the Italian government to sell to France that gem of sixteenth century architecture, the Palais Farnèse, at Rome. The perseverance of the French ambassador, M. Barrère, is to be praised for the satisfactory ending of this deal—begun as far back as the time of Napoleon III.

## Among the Dealers.

Mr. E. M. Hodgkins, who must now have arrived in New York, has left his nephew in charge during his absence.

The old veteran, M. Sedelmeyer, is still active, and I hear of his having purchased lately a wonderful Raeburn; the portrait of Mrs. Cathcart of Knockdolian Castle.

The Duveens have practically emptied their Paris place to send their best stuff to New York for the season.

M. Jacques Seligmann is returning from a brief visit to New York.

Druet et Cie are sending their Mr. Gardner to New York in early January with some fine pictures, including a remarkable Jordaens, formerly in the collection of Sir George Donaldson, a superb Hobbema with a long pedigree, an exceptionally fine Pater and an extremely attractive Hoppner, Portrait of Mrs. Bentley.

Mr. Percy Moore Turner is to go to America this winter.

M. René Gimpel of E. Gimpel and Wildenstein will soon sail for New York.

M. Kraemer has just bought some wonderful panels of Gobelins tapestries.

M. Kleinberger is trying to induce an English lord to part with his seventeenth century collection of Dutch masters en bloc. I will speak of the deal later on, if concluded.



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**ART TARIFF EFFECTS.**

The London correspondent of the "N. Y. Times" sent a long cable story to his journal last Sunday anent the effects of the removal of the duty on imported art works, save those produced during the past twenty years, after two years' trial of the new regulation. He said, in substance:

"While the American Consul-General in London thinks that the taking off of the duty has been responsible for the great increase in exports of art works from England in the last two years, the dealers, while admitting that it may have slightly helped, say that the primary causes are the great prosperity of the United States and the fact that the demand greatly exceeds the supply.

"In the course of a talk 'The Times' correspondent had with a representative of probably the biggest picture dealing firm in the world, he said:

"From personal experience I do not think that the revocation of the duty has made the slightest difference, for this reason: Under the old act Americans buying pictures here had only to domicile them in England for twelve months, when they could go into America duty-free as household effects. That meant that a person, if he did not have a London house, only had to take a room, either in a hotel or elsewhere, keep the picture there twelve months, and then send it to America.

"As a matter of fact the late Charles T. Yerkes sent all his pictures over duty free by this means, keeping them at his office here for twelve months. Whether he used to sleep there or not I don't know. Mr. Morgan could have done likewise at any time he wished.

"In my opinion the reason of the great increase in the importation of pictures to America is that the economic balance has been altered. America grows a richer and richer market, compared with the trade here. It is a question of the enormous wealth of America as compared with the rest of the world.

"So far as England is concerned the death duties play an important part in the recent sales of some famous pictures. I know of one instance where there have been three successions in ten years, which means that one-third of the capital of the estate has been wiped out. As cash to pay the duties had to be raised, there was nothing else to do but to sell pictures.

"Then, again, tempting offers are made for certain pictures, which human nature cannot withstand. Say, for instance, I approach the owner of a famous picture on behalf of an American and offer him a certain price. He replies: 'I don't want to sell the picture.' I increase the offer to such an extent that resistance breaks down—for there is a limit to everything.

"While the drain on Europe's old masters has been very great, there are still a few good pictures on this side, outside of those in the public galleries for which the persons who hold them have not been sufficiently tempted."

"In concluding my informant said that America was by far the greatest market for old masters, with the demand growing all the time.

**Finest Pictures Coming Here.**

"At Knoedler's I was informed that while there was no doubt about the increased demand, it was hard to say whether it was due to the duty being taken off or the prosperity of the United States.

"Anyhow," said a representative, "the American public is benefited by it, for, while some fine pictures have gone over in the last two years, there is not the slightest doubt that fine pictures are getting excessively rare."

"Knoedler's made an interesting suggestion in saying that it would have been much better if, instead of allowing pictures over twenty years old to go in free, the law allowed works by dead painters to go in free, charging a duty on pictures by living artists and thus doing away with a deal of trouble in finding out exactly when a picture was painted—often a difficult thing to do." [This was the *Art News* suggestion.]

"At Duveen's I was informed that they did not think that the duty made any difference, adding:

"Our experience of Americans is that they are not hunting after bargains. If they want a certain picture they buy it irrespective of duty. The reason there are more pictures going to America now is that the demand for great masterpieces there is growing every year. So far as clearing out Europe goes it will take some time yet. There is no doubt that America in time will become the greatest art country in the world, for Americans won't buy inferior pictures, but will buy the great ones."

**Morgan Has Spent \$25,000,000?**

"Efforts to ascertain, even approximately, how much Americans are spending annually in Europe on works of art have resulted in nothing more definite than the general admission that the total sum is immense.

"It would be necessary," said one authority, who, it should be mentioned, has no connection with any of the foregoing firms, and, in fact, is not a professional dealer, "to get all the dealers to show you their private accounts in order to arrive at any computation of the kind. I can, however, give you one point which may enable you to form some sort of idea how vast is the sum America is expending on works of art. It is this: J. Pierpont Morgan, during the last ten years, is understood to have spent in Europe £5,000,000 (\$25,000,000) in this way."

**SCHAUS PICTURE SALE.**

The oils and water-colors, many by the best known masters and members of the modern French, German and Dutch schools, owned by the estate of Hermann Schaus, and which comprised the extensive stock of the long established house of William Schaus, which has now with the death of Hermann Schaus last Winter, passed; will be sold at auction in the Plaza Hotel ballroom on the evenings of Monday-Wednesday, Jan. 15-17 at 8 o'clock, and at the American Art Galleries, No. 6 East 23 St., Thursday evening Jan. 18 at 8 o'clock, by Mr. Thomas E. Kirby of the American Art Association.

The dispersal of this dealer's collection will be one of interest to the trade and collectors. It includes a cabinet Corot, a cabinet Diaz and Daubigny, six Jules Dupres, 2 Jacques, and a Troyon—all of superior quality and which will be fought for.

Of the modern Dutch school good to superior examples each of Blommers and De Bock, three of Joseph Israels, two of Jacob Maris, three of Willem Maris, four of Mastenbroek, four of Steelink, one each of Ter Meulen and Van Essen and two of Weissenbruch. Other interesting and important canvases, are two Boudins, a J. Lewis Brown, a Cazin, two Clays, three Dieterles, a Fromentin, a Gerome, two Harpignies, a Jacquet, two Jongkind, a Lenbach, "Bismarck," good examples each of Lerolle and L'Hermitte, a Michel and Monchablon, three Meissoniers, two De Neuville, a Raffaelli, two Robies, a Sanchez-Perrier, a good Schreyer, a typical Thaulow, two superior A. Vollons and four good Ziemas.

There are also six Rosa Bonheurs, a Breughel the Elder, a good Cuyp, a Ruysdael, a Hebert and Kaulbach, twelve Luigi Loirs, a Gabriel Max, a Regnault, two Robies, a Von Uhde and a Worms. The Americans represented are Bruce Crane, A. L. Groll (2), Arthur Hoeber (14), Henry Mosler, F. K. M. Rehn, and C. A. Whipple. There are no less than 29 water-colors by the modern Italian Signorini, and others by lesser lights.

**AMERICAN ART ANNUAL.**

The American Art Annual for 1910-1911 has just been published at 215 West 57 St. In this, the ninth volume of this interesting and valuable publication, its accomplished compiler and editor, Miss Florence N. Levy, presents a really remarkable detailed statistical story of the growth of art interests in the United States. There are over 150 new art organizations listed in the Annual for this year. Special features of the volume are a list of important mural paintings in the United States, in the compilation of which Miss Levy had the assistance of William Laurel Harris, a well considered article on paintings and art objects as investments, with a table of the tremendous appreciation in prices during the past few years of important foreign pictures, taken from the *American Art News*, to which it is generously credited, and a complete list of all the members of the National Academy of Design from its foundation. It is announced that it has become necessary to issue the biographical directory of American artists in a separate volume, to be called the American Art Directory which will appear this year. The Art Annual should be in every publishing office, dealer's gallery, collector's library and artist's studio.

Prof. M. J. Rougeron, the "expert" restorer of paintings, is now at work in his studio, 452 Fifth Ave.—Adv.

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## AROUND THE GALLERIES

There has lately been received at the Tooth Gallery, 537 Fifth Ave., a most important example of Daubigny, a dramatic coast scene at sunset entitled "Plage de Villerville" (Côte de Normandie). The canvas measures 6 ft. 4 in. in length by 3 ft. 2 in. in height. It was painted in 1873 and exhibited at the Salon of that year. It depicts in a typical and masterly manner the red sun, just before setting, breaking through the clouds of a grey day, and touching here and there the grey oily, smooth waters of the channel and an expanse of seaweed covered rocks at low tide, with crimson. In the immediate foreground a few fishermen are toiling up a sandy slope from the shore, and in the far distance some "sails are drifting slow." The canvas is one of intense poetic feeling, and gives a sense of rest and calm. It is broadly almost dramatically painted.

In the same gallery there are also shown a three-quarter length seated portrait by Raeburn of a sweet faced old lady, Mrs. Bailey. The handling of the snowy hair and soft stuffs of the corsage recall Romney in their fineness and delicacy. There are also shown a large cabinet size, and unusually fine and typical Diaz—a scene on the edge of the forest of Fontainebleau, a cabinet Corot of beautiful quality, "Village de Marcoussis," and a large typical forest interior by Diaz, with good examples of Diertele, Ziem and other modern foreign painters.

Mr. Ercole Canessa sailed last week for Paris on the *Olympic*.

Mr. Arthur J. Sulley arrived on the *Lusitania* yesterday on his annual visit to America. It is stated by the London correspondent of the "N. Y. Times" in his cable letter last Sunday that it is a coincidence that the *Lusitania* also brought two pictures, valued at \$250,000.

Mr. Bernard Quaritch, the London book dealer and "expert," also arrived on the *Lusitania* to attend the sale of the second portion of the Hoe library next week.

Recent portraits by Albert Sterner will be shown at the Reinhardt Galleries, No. 565 Fifth Ave. (Windsor Arcade), from Jan. 15 until the end of the month.

One of the most interesting "One Man" exhibitions of the season will be that of paintings, drawings and etchings by Walter Greaves, whose discovery as a pupil of Whistler, and thought by some critics and writers, as one who largely influenced his master's work, was made by the appearance of Mr. Greaves himself in the Goupil Gallery in London on May 5 last. The controversy, which his virtual discovery, after a lifetime of comparative obscurity, made, is well remembered. The exhibition will open at the Cottier Galleries, No. 3 East 40 St., on Thursday next, Jan. 11, to continue to Feb. 10.

A portrait of Washington, by Chas. Polk, probably, it is said, a study for a larger picture owned by Mr. Oscar Straus, is now on exhibition at the Scott and Fowles Gallery, No. 590 Fifth Ave. The present canvas was found last summer in London in a small and dingy second-hand shop. The portrait is painted on bed ticking, depicts Washington in Continental uniform, and with an abscess on one side of his face, the swelling faithfully portrayed. The work was once attributed

to the elder Peale who was a cousin of Polk's.

There are also in these galleries, among other interesting and important canvases, a typical portrait of a young woman, by Thomas Hudson, a small and characteristic half life size group portrait by Zoffany of George III., Queen Charlotte and their three children, stiff and quaint, but not lacking in charm.

The large and flashing portrait of the sculptor Jean le Pautre, by Largilliere, recently described in the *Art News*, has been sold to an Eastern collector.

Mr. C. F. Williamson, of Paris, is due to arrive to-day.

An exhibition of portraits, chiefly of prominent personages of the fashionable Newport summer colony, and other paintings by Luis Graner, the Spanish painter, whose work has already been seen and favorably received in New York, will open at the Ralston Galleries, No. 567 Fifth Ave. (Windsor Arcade), next Saturday, to continue two weeks.

The old Paris art house of George Petit & Co., founded in 1836, is represented this winter in the United States by Mr. Edward Brandus, who has with him, in temporary galleries in the Windsor Arcade, No. 569 Fifth Ave., a large and varied assortment of high class pictures from the Petit Galleries. Mr. Brandus, who has disposed of the lease of his former galleries, No. 712 Fifth Ave., has leased temporarily a studio in the Windsor Arcade. He will occupy galleries in a new building about to be erected next October.

## CROCKER PICTURE SALE.

The auction sale of the handsome furnishings and appointments of the house of the late George Crocker at Fifth Ave., and 64 street, which began on Thursday at the American Art Galleries, was concluded there last evening. The results will be published next Saturday. Contrary to expectation, the pictures, few in number, but of good quality and interesting, were not disposed of last evening, but will be sold in the Plaza Hotel ballroom on Wednesday evening, Jan. 24. Deprived of the almost historic Mendelssohn Hall as a picture salesroom, the American Art Association would seem to have chosen well in selecting the not too large and bright and pretty Plaza ballroom for its picture auctions.

The Crocker pictures, as were the furnishings, will be sold for the benefit of Columbia University, as provided by Mr. Crocker's will. They include an unusual cabinet Corot of rare quality, a beautiful cabinet Daubigny, a cabinet Diaz figure piece, a fair somewhat dark Henner head, a large and typical single figure Bougereau, a sparkling little Boldini, an interior with two female figures, delightful in charm, an excellent and typical two figure Vibert, a fine large and splendidly characteristic Cazin, a typical Gerome and Kaemmerer, a rich oval bust portrait by Van Loo, of the Duke de Bassampierre, a portrait of David Garrick, by Gainsborough, a fair example, a rich early Lawrence, a double portrait of the Misses Arundel, an interesting and important work, fair to good examples of Humphrey Moore, E. L. Weeks, Fortuny (a single figure) Quadroni, (an Italian Meissonier), a fair Hoppner portrait of the Empress Josephine, and examples of Cabanel, Tamburini, Zamacois and some school pictures. In short not an extraordinary collection, but one with several superior works and of good average quality.

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